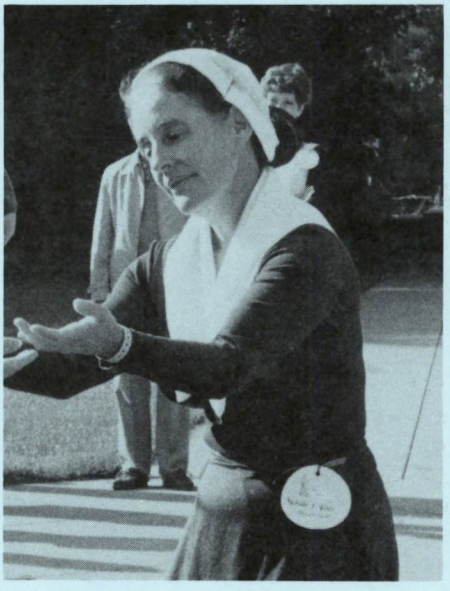
Sacred Dance Guild Journal



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The **JOURNAL** is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Sacred Dance Guild Journal

President's Message

Each issue of the *JOURNAL* brings about new challenges . . . a "constant motion" message again. As you can see, the Guild's periodical publication has taken on too responsible a place in the field of sacred dance to only act as a newsletter or calendar. The many-fold process of collecting articles, editing, typing, typesetting, proofreading, laying-out, printing, and mailing now necessitates an editorial staff. The unanticipated length of time to complete these publications must be alleviated by a volunteer group of collectors, readers, sifters, and doers. Toni' has been doing it ALL for years. We collaborated on the last two typeset issues to see how it worked. (Ask us anything about fonts, grippers, and negs.)

Now that we have experimented and sacrificed deadlines, the road is clearer in the need to provide more involvement from more people for a successful representation of the Guild's inner-workings and outward statements on sacred dance.

The moving journey through dance that we all share spiritually and/or physically is our **strength**. It is our **gift** from God. It is our challenge and ministry to use this gift for healing others and ourselves, for enriching lives in the community, for growing and developing through disciplined creativity, focused reading, and guided sharing. Moving **BEYOND THE SANCTUARY** opens our minds to other dance expressions, other cultures and faiths, and other space.

FESTIVAL '87 on **Dance for Social Change** is a special opportunity for unifying spirits beyond the sanctuary. Make a journey this summer to New York to challenge yourself in planned workshops as well as to give your gifts to others. I pray through Christ that your summer is spiritually centered and that your personal dance in life is as an ambassador of peace for the world and for the inner spirit.

Barrie

Editorial

The first beautiful issue typeset Fall 1986 is now in your hands, in your library or on the shelf ready for re-reading, and it arrived in an envelope fresh and properly labeled. Congratulations to your President! And how do you like the new cover?

Within the next three weeks you will receive the **Events Calendar** which will give you dates, places and a bit about what and who to contact for the exciting Sacred Dance Happenings to come.

For the Spring Issue, of the *JOURNAL* we will feature the **Festival '87** and the News from SDG Members. I would like to have each Chapter write a special short note on what makes their Chapter really work. *THEME:* **Inside Sacred Dance.**

Don't forget the deadline for the Spring Issue is March 15 and the **Summer Events Calendar** April 15. You are doing GREAT THINGS out there; let us know about them. May God continue to Bless you in the New Year as you make dances about God who blesses you.

Toni' Intravaia
Editor

Articles of 500 words or less, dance activity, chapter/region/membership news, letters, and black and white photographs should be sent by deadline dates to: **Sacred Dance Guild Journal, Toni Intravaia, Editor, 201 Hewitt, Carbondale, Ill. 62901.**

In this issue...

9 ***Beyond the Sanctuary***

Feature articles supporting activities and sacred dance outside of the worship place:

9 Sacred Dance Without a Sanctuary? Of Course!

10 Take a Step Outside — From Chapel to Apple Barn

12 All of Life is a Dance

12 MUSINGS: Is It Sacred Before It Gets to the Sanctuary

14 Workshop in Daily Journey

15 What Is Movement Ministry?

5 **FESTIVAL '87: Dance for Social Change**

"Dance . . . has long been a medium through which concerns for the welfare of the other people and the world have been expressed."

1 ***President's Message***

2 ***Editorial***

4 ***Letters to the Editor***

16 ***Member and Chapter News***

20 ***Board Bits*** — biography of National Membership Director

20 ***Memos From the Minutes***

22 ***Recommended Reading***

24 ***Sacred Dance Activity***

18 ***Dancing Together . . . . Praying Together***

19 ***Dance of Worship***

23 ***Worship As One Body***

Journal Staff and Contributors:

Toni' Intravaia Editor; Barrie Gibby, Lay-out and Circulation; Susan Cole, Calligraphy and Photography; Kay Troxell, Jeanine Bunyan, Joy Sanders, Stella Matsuda, Penny Boyes, Marjorie Holmes, Keri Sutter, Joann Flanigan, Ellen Young, Doug Adams, Nancy Brock, Donna Hollis. COVER: Sybille Volz (MA) — "Shaker Dance"

Letters to the Editor

From **Susan J. Block,** *1500 Locust Street, Apt. 2219, Philadelphia, PA 19102 to Martha Fairbank:*

Received the SDG *JOURNAL* today, so thought I'd drop you a line re.your **grief question with dance.** *(See Fall JOURNAL Letters).*

I work as a dance movement therapist,with adults over 55 suffering major depression, so grief is a daily, intense awareness for me. The dance-movement therapy sessions are important because of the physical and emotional release and integration this dancing together develops with them.

In my own life, I was faced with a fatal diagnosis (changed after one week) which forced my recognition of mortality at age 27. My grief over the knowledge of the finiteness of life in that experience; my mother's death a few years later — all those experiences I used dance to keep me going. One dance was a formal class assignment in choreography (which I later incorporated into a sacred dance presentation *From Death to Life* with **Ruth Anne Rude** and **Ruth Becker.**) The other was a series of improvisations that I did alone — one day I knew I was through the grief — my mourning was changed into joyful dancing.

As you see, you hit a fertile part of my life experience with your *Letter to the Editor.* It encourages me to think of new ideas — such as your idea of a national or large group (healthy) dance to help us all with our daily griefs.

From **Gretchen Carroll,** 8-G Marsh Harbor, Beaufort, S.C., 29902:

I came to know Sacred Dance very late in life, when I attended the Festival '85. I went back home and learned a dance to "Nobody Knows the Trouble I Seen" in Margaret Taylor's book. That led to my doing it for our church Circle and Annual Women's Luncheon. And then I was asked to teach four ten-year-olds in the Youth Club. I have done historical research and given a few talks in two churches with instructions from books. . . . How I wish I had had the opportunity to study Sacred Dance earlier - and for a long time! I'm now 80 years young and still eager to learn . . . .

From **Clark Elliott,** *P.O. Box 30664, Corpus Christi, Texas 78404:*
Today I received my first issue of **SACRED DANCE GUILD JOURNAL** and after reading it, I felt remarkabley changed. I no longer feel alone in my sacred dance. Congratulations on a moving publication! And **thank you** for blessing me with the knowledge of the existence of so many sacred dancing friends.

EXECUTIVE BOARD MEETINGS

Open to all SDG members

April 26 (Sunday) 1:00 p.m. Home of Colley Ballou, 40 Enclosure, Nutley, NJ.

May 30-31 (Saturday-Sunday). Retreat, farm of Arline Terrell, Middle Peninsula, Virginia.

FESTIVAL '87

DANCE FOR SOCIAL CHANGE

by Nancy Brock
New Jersey Regional Director
Festival '87 Committee

The Sacred Dance Guild **FESTIVAL '87** will be held at Sarah Lawrence College in Bronxville, NY, June 24-28. It promises to be an exciting time for all who attend, newcomers to sacred dance as well as those who have participated in past Festivals.

THEME

The theme of the festival is **DANCE FOR SOCIAL CHANGE.** If this is a new idea to you, come and explore with us some of its facets and implications. **Dance, like the other arts, has long been a medium through which concerns for the welfare of the other people and the world have been expressed.** Perhaps you have made dances yourself on such subjects such as injustice, racial prejudice, violence or oppression. If not, perhaps you can recall seeing dances dealing with these themes which affected you. I remember seeing Martha Graham many years ago in her solo *Deep Song,* a profoundly moving indictment of the civil war in Spain in 1937. Doris Humphrey's *Inquest,* composed in 1944 for herself, Charles Weidman and group, was likewise a haunting experience - - based on a true story about the monstrous injustice which allowed a poor cobbler in England to die of starvation.

More recently, many dancers have joined other artists in programs protesting the war in Viet Nam, remembering the bombing of Hiroshima, and attempting to alleviate the famine in Africa. Art and activism can be a powerful combination. Expanding our own awareness of human needs and learning how to express our concern more effectively - - through our own dance - - can help us stimulate audiences to social action.

FEATURED COMPANIES

For the Festival faculty the **Dance Brigade** has been chosen for their high-quality art that addresses directly the social issues of our time. This company of six dancers was formed in 1975 and is now based in Oakland, CA. **Krissy Keefer,** Director of the company, says, "We want to provide a continuous opportunity for those of us who are doing socially conscious work to meet with others, show our works and have feedback. We are interested in dealing with the important social issues of our day: Apartheid, the Women's Movement, black power, and war. If people see our message through dance they will start to question their own ideas . . . and may start to change the world through their work in the arts." To this end **Dance Brigade** members will lead workshops during the week.

One of the **FESTIVAL '87** highlights will be their program on Friday night, June 26. It will include such dances such as *Serious Feet,* expressing the anger of oppressed peoples, and *Give Me Water,* in which a Japanese folk

dancer's graceful gestures are ended by the dropping of the bomb on Hiroshima. *Mother* is about a little girl who wanted to play with the boys but wasn't allowed to by her mother; *Sleepwalkers* provides a glimpse of the zombie-like way in which people go about their daily existence mindless of those about them. **Dance Brigade** has toured the USA and performed in international theatre festivals in Denmark, Switzerland and Germany.

Another highlight of the **FESTIVAL** will be the performance on Saturday night of the **Marie Brooks Caribbean Dance Theatre.** This company of children ranging in age from 8 to 18 presents a varied program of traditional dances from Africa and the Caribbean. Their Director, Marie Brooks, born in Guadaloupe and raised in Trinidad, studied at the Katherine Dunham School and danced and choreographed in Europe. After moving with her family to New York in 1956, she began taking her children back to the Caribbean islands for first-hand knowledge and experience of their heritage, and the trips soon grew into expeditions with 20 to 30 children. "By seeing the geography and the culture, the children came to appreciate the spiritual meaning behind the dances," she said. "Living in the villages, they learned about music, dances, songs, costumes. When we came back they were all doing it naturally, because they had lived it. They are children, and they can observe and absorb so much, much more quickly and easily . . . The children need to know about the past to understand the present, so that they can have a future." These unofficial ambassadors have been the guests of cultural, private, and government organizations in Africa, South America, the Caribbean, and Europe, as well as the USA. The dances they perform are from material gathered on these visits. This company is one of the only dance companies for youth that concerns itself with research in the heritage of dance and music.

"Dance is not a part of life but comes out of life," says Marie Brooks. She will lead workshops during the week to help us develop dance that comes out of our lives.

FACULTY

Some faculty members are familiar to attenders of past Festivals. **Carla DeSola** is widely known as dancer, author, workshop leader, and Director of the **Omega Liturgical Dance Company** in residence at the Cathedral of St. John the Divine in New York City. At Festival '85 in Lancaster Carla led a workshop called *Peacewrights,* combining dance with scripture and prayer to develop personal awareness of the peacemaking process. **Allan Tung,** resident choreographer for the Omega Liturgical Dance Co., is also a theater director, musician and teacher of play-writing. (See the account of Omega's work in Avignon last summer in the SDG *JOURNAL* for Fall, 1986.)

Other faculty returning to **FESTIVAL '87** include **Barrie Gibby,** Founder/Director of Orchesis Sacred Dance Company, current President of the Sacred Dance Guild; **Kathryn Mihelick,** from the Dance Department of Kent State University; and **Dana Schlegel,** Vice President of the Sacred Dance Guild and Director of Arts in Ministry at Lancaster Theological Seminary. Also teaching technique classes and/or leading workshops will be **Lori Belilove,** specialist in the style of Isadora Duncan; **Eric Beeler** in American Yoga; **Uttara Coorlawala**

in East Indian dance; **Joann Flanigan, Holly Reeve Funston, Karen Josephson, Kathleen LaCamera, Nancy Roth, Thomas Sinibaldi, Carol Vassallo** and **Doug Adams.**

Richard Avery and **Donald Marsh** will lead a workshop in music; their church music compositions have been used by choirs and congregations all over the country for the past 25 years. "We are very insistent that worship be exciting," says Marsh, pointing out that an exciting worship experience has room for drama and song as well as choreography. Another music workshop will be led by **Eugene Friesen,** cellist with the Paul Winter Consort.

Leaders from different religious, cultural and ethnic backgrounds have been chosen to offer a wide variety of movement experiences, and they have been asked to relate course offerings to the Festival theme. Whether you are an experienced dancer or just beginning to explore movement as a form of religious expression, you will find opportunities here for learning and growing and dancing together with others.

PLACE AND SCHEDULE

Sarah Lawrence College provides a beautiful campus setting for the Festival. Occupying 35 wooded acres in southern Westchester County, New York, the College is located one half-hour north of New York City by car or train. Housing will be in college dormitories, meals in the college dining hall, and we will have the use of dance studios, theatres and other campus facilities.

Attenders are asked to arrive on the evening of Tuesday, June 23, for registration, supper and orientation/introductions. Classes and workshops are scheduled for four full days, Wednesday through Saturday, with a closing dance/worship service on Sunday morning.

Daily classes in ballet, modern, and jazz technique will be offered for both beginning and intermediate/advanced levels, and dances from the workshops will be integrated into the daily interfaith services as well as the Closing Ceremony of worship on Sunday morning. There will also be times for sharing and critiques of both video tape and live dances. And the **Sacred Dance Guild Banquet/Annual Meeting** will be held on Wednesday evening, June 24.

Brochures describing the Festival will be mailed to all SDG members in February, so watch for yours and send in your registration promptly. See you at Sarah Lawrence!

FESTIVAL 87

Dance for Social Change

God has showed you what is good and what does our God require of you, but to do justice, love mercy, and walk humbly with our God. Micah 6:8

June 24-28, 1987

SARAH LAWRENCE COLLEGE

Bronxville, New York (20 miles north of New York City)

Festival '87 Scholarships

All members of the Guild may apply for scholarships to attend Festival '87. The money for these scholarships comes from interest from the Memorial Endowment Fund, which was established for this purpose in memory of Ruby Henderson and Virginia Lucke and is supported by gifts from members and friends of the Guild. These scholarships entail responsibilities at the Festival, usually in the form of help with the many details of operations.

The Eastern Pennsylvania Chapter has decided to use some of its money to support attendance of its members at Festival '87. They will do this by offering two $100 scholarships. The scholarships will be administered by the National Scholarship Committee.

The Eastern Pennsylvania Chapter scholarships will be different in two ways. They will be open only to members in the Chapter area (residents of Pennsylvania with zip codes of 17000 and above) including new members. Also, the duties required of the recipient will be to represent the Chapter at the Festival, and to represent the Festival back to the Chapter, in the form of participation in a Chapter workshop in the fall of 1987.

Send scholarship application requests to: Marsha Montgomery, 266 S. Foxchase Pt., Longwood, FL 32779.

Beyond the Sanctuary. . . . . .

SACRED DANCE WITHOUT A SANCTUARY? OF COURSE!

by Keri Sutter
Director, SURGITE SACRED DANCE CO.
New Mexico Regional Director

Dance needs to be a part of worship; none of us doubts this premise. If we did, dance would have a very different role in our lives. But the limitations imposed by the liturgy can sometimes seem very confining and, let's face it, dancing **only** during the liturgy can keep us from doing part of our job: teaching the "person in the pew" that dance is an important part of liturgy because dance is an important part of **life**.

So how do we move sacred dance out of the service? We all have worked with children in a religious education setting, and this is often one of the first requests for our talents made by the minister, educational or worship committee. Congregations feel safe when the kids do something they'd prefer not to risk trying themselves, whether it's a 1-week camp, arts & crafts, Hide-and-seek, or dance. Part of our job is to convince the congregation into realizing that they have the right, and the God-given mandate, to have the kind of fun their kids enjoy, so we need to find other ways of reaching the grown-ups.

Adult education courses, either sponsored by a congregation or by the local community college, are one way. Combined with a liturgical presentation of dance, these classes can introduce the concept that dance is another way of worshiping, both in private and in community.

Camps or retreats can be even better. Everyone seems to be more willing to try the new and unusual when they're away from home. You have to volunteer to do the children's program while the adults have a separate program. Then offer to do a special evening program for the adults also.

Guest lectures given at the local college are also a way of reaching the adults in the community. Any dance course or religious studies course is a possibility, just make sure you research your topic carefully. If you can also throw in a few congregational dances for the class to try, they will love them, as well as learn that sacred dance is something they can do.

Concerts are another possibility. Many congregations sponsor a concert series, and are frequently looking for ideas for their concerts. Themes for a concert can easily be found in the liturgical seasons and feasts. You don't have enough dances for a full concert? Some concert directors are interested in partial concerts: you do half, and someone else does the other half. This can be a great solution to a lot of problems as it builds in time for your dancers to change costumes and catch their breath while the other performing group

presents their pieces.

These ideas will work as long as a few simple rules are remembered.

1. **These methods are subliminal.** People are not going to suddenly demand liturgical dance just because you've done a concert of sacred dance, even if all those dances are perfectly suitable for liturgical services. What you **will** do is introduce them to the idea that sacred dance has been around for a long time, and that they can watch it, and enjoy it without fear of damnation in the next life or discomfort in this one.

2. **The quality must be superb.** Bad sacred dance is bad dance, and a bad lecture on sacred dance is still a bad lecture. Your congregations and audiences do know the difference.

3. **Don't get too hung-up about money** or "what was agreed on".Remember that most people don't quite understand what sacred dance is and is not. Getting paid to do a college lecture is a great thing, and guest lecturers normally get paid, but the important thing is that people learn about dance. If your commitment to do a meaningful dance at the camp actually becomes 9 consecutive hours of baby-sitting ten 3 to 12-year-olds, don't let it upset you (much). Do as much of your program as possible, then get out the Play-Doh, and brush up on the rules for hide-and-seek. Give those kids the best time they ever had. They'll remember, even after they grow up, and **one of the things they'll remember is that dance can be about God, and our relationship with God.** And that's what's important in the long run. ●

TAKE A STEP OUTSIDE - FROM CHAPEL TO APPLE BARN

by Penny Boyes
North Carolina Region

Outside the sanctuary, outside your home... "As thou has sent me so have I sent them into the world". (John 17:18)

Our region took this scriptural exhortation to heart for our Fall '86 workshop as we ventured outside of the traditionally accepted spaces to a beautiful old apple barn in the Blue Ridge Mountains. We chose as our theme, **"The Early Life of Christ".**

This large old apple barn is on the grounds of a community retreat center in Valle Crucis, North Carolina. Once it was adequately cleaned, no small job to be sure though the labor was sweet, we made an attempt to decorate it in a fashion that made us feel we had put our mark on it. There were large banners, garden flowers, baskets of fall leaves and a large table with popcorn and hot spiced cider, the aroma of which added to the atmosphere.

After a time of introduction and prayer it became His time and His space.

Melinda Weagerle taught the Master class in choreography, first sharing insight and then enlisting interaction on the topic. Once we felt secure in our understanding of the necessary elements, she challenged us to work together in small groups. Our goal was to create movement to the Apostles Creed. We divided the Creed into sections and were given a brief period of time to complete the assignment. This sense of urgency gave us little opportunity to intellectual-

ize or procrastinate. We had to move. At the end of this time period each piece was presented. The transition from one section to another was remarkably smooth. The result was not only practical understanding of choreography but a sense of connection between us all.

Next we moved to pre-choreographed dance classes at different levels of proficiency. The music selected was "Venus, the Bringer of Peace" by Holst, The Planets, as suggested by **Linda Tronzo.** This lengthy piece was divided into five sections, allowing each class to choreograph abstractly as well as to depict the birth, growth, and ministry of Jesus. Classes in Beginning, Advanced, and Improvisational Movement were taught by **Melinda Weagerle** and **Bea Rector,** with sound by Mark Rector.

We began our worship by offering what we had learned in class. The beginning class and advanced class formed two concentric circles with the beginning class as the center. In section A of the music each circle has it's own pattern of movement. It was wonderful to see the blending of movement by the spirit. The teachers of each class purposely did not corroborate on the choreography hoping for this result. In section C the outer circle began moving. During section D both circles entwined in improvisational dance. The interaction between the two circles was maintained throughout the final section to the closing. It was delightful.

There were others present on the grounds who would occasionally wander in to observe. It seemed to be of no particular distraction but actually enhanced our feeling of unity as a group. The peace of God was rich and warm. There was comfort and freedom to move to the prepared pieces on the Early Life of Christ in chronological order.

Our relationship to Christ after the cross is what sets us apart from this world. To recite the experiences of Jesus when he walked as a man can help us to relate to this world and all the people he came to redeem. Such testimony is readily received and can be expressed in refreshing new ways outside the sanctuary.

We were able to enjoy all but the last piece as time prohibited. The Lord ministered to me that that last piece should have been given additional time for presentation. In the future I want to be more sensitive to the leading of the Lord and not to use time considerations as an excuse for disobedience.

There were many uncontrollable elements involved, especially regarding the joint worship, "Venus the Bringer of Peace". I personally learned that I had to really let go of my sense of responsibility for the success of the workshop. Ultimately, He is in control and everything will go more smoothly when we lean not on our own understanding but trust in the Lord with all our heart.

God graciously received our offering of worship and blessed us with a very special afternoon. I am confident that as a result of this time of fellowship in an untraditional setting together, the participants in the Fall '86 workshop will be able to communicate with one another more easily, especially concerning our faith.

The more opportunities we have to bear testimony and to worship outside the sanctuary, the more natural it will become to carry the presence of the Lord wherever we go. ●

ALL OF LIFE IS A DANCE

by Stella S. Matsuda
Director, ALLELUIA DANCE THEATRE
Moorpark, Calif.

For me, **to dance is to pray** . . . . and since we are to pray unceasingly, how wonderful it is to be able to dance at all times! I like to think that my dances are love letters returned to God.

To think that Sacred Dance only happens at the altar is to believe that one is religious only on Sunday during the worship service. I know that none of us believes this to be true and therefore the dance that we do that reflects our faith and commitment to our God can and **does** happen anywhere.

For the Alleluia Dance Theater, it means not only dancing during church services, but also for church festivals, community events, at convalescent homes, prisons and perhaps, even in a bank! One of our fund-raising events is an annual luncheon sponsored by Mercury Savings, a local bank. As part of the entertainment portion, we perform some of our dances as well as have everyone join us in a group dance. Serendipity! The people who came in to do their banking that day looked up into the glass enclosed conference room and watched us dance. We were later told how this unexpected surprise brought much joy and excitement to all.

As director of the dance program at Moorpark College, I would also like to think that the dances I choreograph and the dancers and audiences I contact are somehow touched by my beliefs. After the very first show I directed, I was told that the program was . . . "so refreshing with a wonderful sense of innocence". Ha! Now, six years later, the shows still receive the same comment. For example, this year's holiday show for children, "Alice's Ventures into Wonderland" deals with Alice's discovery of what makes a celebration an uncelebration . . . "that LOVE is the greatest gift, not the amount of money one spends, etc."

If our faith goes everywhere with us, then our "sacred" dance will be reflected in all of our dances. What a privilege it is for each of us to be able to use our dance in every aspect of our lives. ●

MUSINGS: Is it Sacred Before It Gets to the Sanctuary?

by Toni' Intravaia
Editor, **SACRED DANCE GUILD JOURNAL**

In 1940 at Interlochen's famous National Music Camp I did my first Sacred dance using the Bach-Gounod *Ave Maria.* That was the beginning of many, many dances with religious content. And until 1963 all my dances or group dances were done either as part of a concert or in churches, not so much a part of the worship service, but as spiritual inspiration.

With the sixties came *ecumenism,* not only with the Roman Catholic

Church's renewal, but also with a general "togetherness" of religions, perhaps a "togetherness of faith, of people".

As I glance back over the many sacred dances, I cannot help but feel that dances outside the sanctuary give one kind of feeling and that is one of **secularity** (more demanding technically) whereas, dances done in the sanctuary (the technique is not always demanded - but should be) are a part of **holy worship** not only due to the setting but for the reason of being there.

Reviewing a few of my works: *Cycle of the Rosary*, done in 1964 (Of Joy, Of Sorrow, Of Glory) was the first I did in the Catholic Church setting. That was a moment of sensitive wonder for me - even though it was done in the evening as part of a "program" for the Catholic Women's Club. At the same time I do not think that the women felt anything other than it was an inspirational program. The comment was, "Her dances seem mystical and illuminating."

Further, as part of a series called "Rhythm and the Spoken Word", I danced many of the Psalms and poetry of Hopkins, Donne and others, but always these were performed as secular in a secular setting. Yet I was probably labelled as sacred.

I've danced *Darkness and Light* giving motion meaning to each of the eight Hanukkah lights, this done in a synagogue, but still not as part of worship.

Four Acts (Faith, Hope, Love, Reconciliation) were done for a Music Club. Probably *Journey of Everyman* after nine years of thought with the point of suffering and conquering death - in a church setting - on Good Friday came closest to being both secular and religious because the people (both dancers and watchers) realized through dance they were mortal. *Tears of St. Peter* (music by Orlando di Lasso) as part of the Holy Week service was another mark of celebrating through worship motion in the sanctuary.

Elizabeth Hays in closing her summary of Dance in Religion in *ENCYCLOPEDIA AMERICA:* "Sacred-dance activities have two basic objectives: the spiritual and artistic development of the individual participant and the communication of spiritual experiences to the congregation. The choirs are not restricted as to faith or denomination, age, sex, or dance experience. They demand only enthusiasm and sincere religious feeling. Simple liturgical robes unify the effect of the movement and emphasize religious feeling. Movements are generally quite elementary, in keeping with the technical limitations of the performers, and dance is often combined with music and drama. Hymns, carols, and other sacred music, Psalms, Bible stories, and religious dramas - man's daily experiences and life's problems - all have provided material for dance. Performances generally take place in church auditoriums or Sunday-school rooms, sometimes out of doors for vesper services and special programs, and on religious holidays, such as Christmas, or Easter, in the sanctuary during church service." This was written in the '50's. Have we made progress? Yes - but not as much as we **will** make.

I still am asked: "What is Sacred Dance" as though I had two instruments - two bodies as it were - one for dance and one for sacred dance.

I will close with a poem by Armanda B. Hall:

The Dancer in the Shrine

I am a dancer. When I pray
I do not gather thoughts with clumsy thread
Into poor phrases. Birds all have a way
Of singing home the truth that they are birds,
And so my loving Litany is said
Without the aid of words.
I am a dancer.
And though it is not much, I know,
To fan the incense to and fro
With skirts as flighty as a wing,
It seems Our Lady understands
The method of my worshipping,
The hymns I'm lifting with my hands.
I am a dancer.

The answer to "Is it Sacred Before It Gets to the Sanctuary?" is: WHY OF COURSE! ●

WORKSHOP IN DAILY JOURNEY

By Joy Sanders
ALLELUIA DANCE THEATER
Southern California Chapter

Having the opportunity to offer dance in a workshop experience enables us as a people to bring into our minds the reality that worship is not only a Sunday (or Saturday, as the case may be) affair.

As we start our day we can offer it up to the Lord. Just before we sit down to lunch we can move as we praise Him and integrate Him into each breath, each moment.

As we always have a worship service to culminate our workshops, we can relate it to our daily journey as we gear everything towards the culmination of the workshop service using things we've learned. We can also gear everything we learn on a daily basis towards our own worship service each moment, day, each week, each month.

Helping others to experience the majesty they are as creations of a Father who loves them seems to happen for some in our workshops. Helping others to realize that dance is not only for the few who have spent years in training, but for all of us, is a goal. Words from one of our dance's dialogs states that **all creation dances**. Proof of that is that as the wind blows through the trees, the branches move, the movement of all life . . . So why not each of us as God's creation moving in tune to his love?

Creativity needs to become a part of each of our lives. It will enable peace to flow for each of us. What better way to do that than to dance? The instrument is always there with us. ●

WHAT IS MOVEMENT MINISTRY?

Jeannine Bunyan
Southern California Chapter Representative

Two years ago I changed to a different church which necessitates beginning anew to educate a support base and to inspire participation in Movement Ministry. My vision includes not only a "performance" group to share in worship, but to suggest experiences for every age group to enrich their regularly scheduled activities.

To this end, I began a series of Sunday Seminars to educate our members as to the contributions Movement Ministry can make to our congregational life. The initial seminar *What is Movement Ministry?* was an overview which began with my personal witness of being called into ministry. The series that followed was entitled "GOD **REPLIED**"—**R**elease Joy, **E**nhance Hymns, **P**romote Self Discovery, **L**ead to God, **I**lluminate Scripture, **E**nrich Small Groups, **D**eepen Prayer Life. Each month we took a fresh look at each of these areas.

The blessing from this education of the congregation-at-large resulted in eight people showing interest in attending an In-depth weekly series, *Christianity is a Moving Experience.* Meanwhile the Children's Choirs, Women's Bible Study, Weekend Couples's Retreat, and All-Church Potlucks have occasionally included Movement experiences. On each occasion the focus has been on the cross-generational benefit of all ages sharing God's love and fellowship together.

The crowning blessing to me was to be invited to prepare the Introit for Commitment Sunday. Our processional includes 18 non-dancers ranging in ages 83 to 7; black and oriental; mentally retarded and wheel chair. We used a basic four phrase chant which suggested four simple gestures. One person entered and the others joined from the pews as the processional came forward, ending facing altar with upturned hands and faces to the cross. It was the perfect example to the congregation who later in the service came forward themselves to place tithes and commitment on the altar.

By continuing the education in monthly seminars and offering another weekly In-depth series this Spring, it is my hope that by fall '87 these efforts will have established an appreciative, supportive congregation as well as inspired a sufficient number of committed individuals to organize a dance choir.

My experience is proving to anyone wishing to establish a Movement Ministry in one's church that "The Sanctuary is the LAST place for dance to appear". It is essential that one's congregation be patiently and sensitively prepared to receive the gifts which Dance can bring to their spiritual growth, both as individuals and as a congregation. ●

Membership News

Loretta Parshall, Penn Yann, N.Y.: Time flies so fast. I have danced in four churches last year. I believe I am the oldest dancer in the SDG. I turned 71 years last week and have 6 sons, 1 daughter and 14 grandchildren. My favorite Bible character is David who danced for the Lord and our Lord was pleased. I, too, try to please my Lord.

Rev. Robert A. Storer, 2 Elmwood Ave., Winchester, Mass. 01890: I was doing Sacred dance in 1930 in Chicago and Massachusetts. Would like to be active but I am now 82 and coping with a stroke with very limited energy. *(Note: Bob is a charter member of the Guild, which encourages prayers for and notes to him.)*

Therese Elliott, Life Care Center, 2890 S. W. Ocean Blvd., Coos Bay, OR: May 16 presented *Wheel Chair Ballet Recital.* I am teaching the wheel-chair patients Sacred Dances using ballet technique for arms and legs. I have choreographed the *Lord's Prayer, It Took a Miracle, I Believe, Amazing Grace, He Touched Me, Trees* and many others . . . . very fascinating and enjoyable teaching. Therese was chosen to represent Life Care Center in the Rose Festival Parade in Portland, OR May 31st. What an Honor! I feel that at 91 years of age I'm not doing too badly!

Chapter News

COLUMBIA-WILLAMETTE CHAPTER

Barbara Miller, Wilsonville, OR, November 30, held the 8th annual Christmas Carol Dancing at Flavia Hall, Marylhurst College.

Virginia Blackstock danced and spoke a prayer for the lay ministry of Area Coordinating Couples and Unit C Board Teams at a Marriage Encounter Leadership Conference held in Dallas October 17-19.

Ann Blessin's Montclair United Methodist Children's Choir danced on Laity Sunday, October 12. The service was based around the theme **World as Community.** The children danced to *Over a Thousand Tongues* carrying helium-filled balloons with the names of countries painted on them. The children swirled, jumped, and leaped to the music, accompanied by a brass quintet. Ann danced *Hildegard of Bingen* at Evanston United Methodist Church on December 16.

THE CELEBRANTS, **Connie Fisher,** Director, danced *Mass for Peace and Justice* at the Metropolitan Community Church on Oct. 12. *THE CELEBRANTS* danced *Christmas Romps and Revels,* a Renaissance Celebration on Dec. 14. Connie Fisher taught class Oct. 20 at Illiff School of Theology; on Nov. 2 she presented a class in dance for the "Pairables" Adult Education at Trinity U.M. Church, in Denver.

On August 2 at Central Presbyterian Church, Denver, the Yuma Symbolic

Movement Choir danced *The Prayer of St. Francis* during the marriage ceremony of **Sue Westfall** and John Morgan; **Judy Rutledge** and **Myra Westfall** danced again the prayer for the closing of the Boulder Presbyterial Workshop in the Akron Presbyterian Church. The Yuma Symbolic Movement Choir on Nov. 30 danced *There Shall Come Forth a Shoot from Jesse* based on Iasiah 11:1, 2.

EASTERN PENNSYLVANIA CHAPTER

Terre Sychterz; President: A Personal Peace Workshop was held Nov. 15 under the direction of **Carla DeSola.** The main theme was **personal disarmament** and **renewed peace.**

It was a time of much sharing in many ways. Carla shared some of her experiences from the Dance Festival in Avignon, France this past summer. An informal discussion of the history and direction of liturgical dance in the Christian Church emerged from Carla's sharings. The workshop was sponsored by **Alice Rader** and the Episcopal Church of the Mediator in Allentown. Our Chapter Meeting was also held at this workshop at which time **James Kaneen** became Vice-President of the chapter.

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	$200.00
Full page inside	$150.00
One-half (½) page inside	$100.00
One-quarter (¼) page inside	$ 60.00
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20—30 words	$13.00
30—40 words	$17.00

Dancing together...

praying together...

DANCE OF WORSHIP

Lord, for those of us who love dancing, let us dance sometimes in prayer.

The spirit often physically reaches out toward you. The heart is filled with emotions that words can't always express. The mind teems with problems that often block the path to you.

Lord, as I move to this music I offer up all my feelings. My joy in this beautiful world, my awe and gratitude. My hopes and my dreams.

I offer you too in this dance my doubts and disappointments. My anxieties and grievances. I banish them, I break their chains. I cast them into the music and my body frees my spirit to dance before you as well.

Accept this dance as an act of worship, oh God, and draw near.

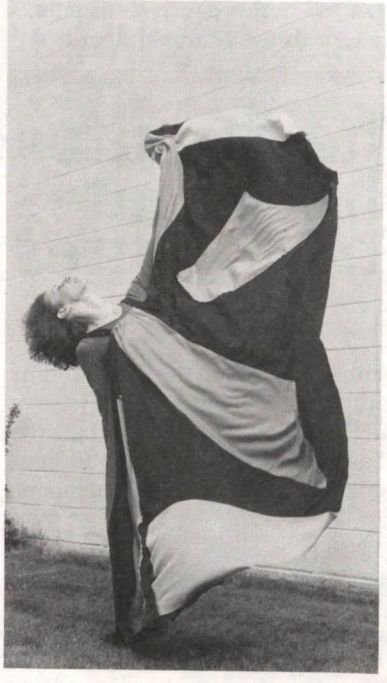
And now as I dance I would offer up all the people I should be praying for. As I lift my arms in adoration I gather them in for your blessing.

I see them happy. I see them well. This vision is vivid before me. As I dance I rejoice for their health, their happiness, their peace. These things I claim in your name for them.

I dance for the people I love, oh Lord. I dance their cares into your keeping.

But I also dance for myself. For the joy and wonder of my own being. I dance in worship, to reach you.

Contributed by Carol Dell to Martha Fairbanks from Marjorie Holmes' **I've Got to Talk to Somebody, God.**



WINDSOR WELCOMES THE PHOENIX

"Caretakers of Wonder"
A performing arts ministry workshop
July 12-18, 1987
University of Windsor, Ontario
with Rosalie Branigan, Susan Cole,
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ADVERTISE IN THE SDG JOURNAL

Board Bits

JOANN FLANIGAN, MEMBERSHIP DIRECTOR

My introduction to sacred dance came about in 1975 while living at the United States Military Academy at West Point, NY. I was teaching dance at nearby Ladycliff College when I was asked to choreograph a farewell concert to organ music by Gaspard Corrette, 16th century French composer. The 90 minute concert, given by the Catholic Chapel organist, included 30 minutes of dance and was performed in the Cadet Chapel at West Point. At that time the Cadet Chapel possessed one of the largest organs in the United States. It was an exhilerating experience and an exciting beginning for me in sacred dance!

Born in Northern Michigan, I began studying dance at the age of eight. After a few performing years in Lansing, Michigan, I taught dance in Germany, France, The Netherlands, and in several states. Settling in Connecticut in 1977, I earned my M.A. in Dance Education at New York University, and am presently director for the *Rondo Rockwell Dance Workshops* in Bedford, N.Y. where I also teach Afro-Haitian dance, modern-jazz and ballet.

When I became a member of the Sacred Dance Guild I began attending workshops with **Carla DeSola's** *Omega Liturgical Dance Company* at the Cathedral of Saint John the Divine in NYC. But it was not until I participated in the National Festival at Lancaster, PA in 1985 that I truly became an active member of the Guild. Shortly after that I became secretary to the Downstate NY Chapter, then added the position of treasurer of Festival '87. A few dance steps later, I found myself being elected Membership Director to the National Board! ●

Memos From The Minutes
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Memos From The Minutes

Membership Grows, New Brochure

Membership has topped 600! A new brochure describing the Guild and its purposes, with pictures and an application form for prospective members, is in process. Copies will be sent to members and will be available through the Director of Regions and Chapters (**Martha Fairbanks,** NC) for distribution at workshops and to share with persons whom you feel should become members.

JOURNAL Income

The new *JOURNAL* is carrying advertising. Rates are printed in each issue. **Virginia Huffine** (MN) has been appointed Director of Advertising and should be contacted if you want to place an ad. A subscription to the **Journal** is avail-

able to non-members at $12.00 a year; $15, overseas.

Reciprocal Membership

The Guild now has collegial status with the American Dance Guild, National Dance Association (NDA) a part of American Alliance for Health, Physical Education, Recreation and Dance, and Schuyler Creative Arts Institute. This is a reciprocal agreement whereby members of the Sacred Dance Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

Group Membership

It is now a policy of the Guild to entitle those with Group memberships to two copies of every Guild mailing.

Fundraising

The Board is organizing to increase its fundraising capabilities. This will include a chairman and a committee to work on grant applications. Fundraising will continue to include mail order sales of dance wear and the bibliography as well as tee shirts and other items for sale at workshops and festivals.

Publicity

Cynthia Sautter (MN), National Publicity Director, is preparing sample news releases and other materials to help chapters and regions to publicize themselves and their activities.

"Seed" Money for Regions

The Board has passed the following policy: "Seed" money, not to exceed $200.00 will be available to loan to Regions on request, accompanied by a prospectus that includes the project's purpose and budget. Said "seed" money must be repaid within 60 days after the project has been completed.

Policy on Chapter Membership

The Board adopted the following interim policy: If a chapter's membership as of October 1, falls below fifteen members, the rebate for that chapter will be pro-rated on the basis of its present membership. If the membership is not brought up to the minimum (15) within one year, the chapter will be placed on inactive status. A chapter remaining on inactive status for three years will be dissolved. This policy will be in effect until the Chapter Charter section of the By-laws can be amended.

Spring Board Meeting

The next Board meetings, open to the membership, will take place April 26, 1:00 p.m. at the home of **Colley Ballou,** 40 Enclosure, Nutley, NJ; and May 30-31 (a retreat) at the farm of **Arline Terrell,** near Newport News, VA (information available from Arline, 211 Ferguson Ave., Newport News, VA 23601).

Kay Troxell,
Recording Secretary

Recommended Reading

DANCE IN HEBREW POETRY, by Olaf Hoeckmann, 1987, *26 pages,$3.00 plus $1.00 postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.* In the poetry of Old Testament texts, we hear the movements of the dance within the repetitions of specific sounds that help us create dance for today's worship. Olaf Hoeckmann guides the reader on how to approach the Old Testament texts to develop dance and shows in detail how to dance out texts in Isaiah; and the method is helpful with hundreds of Old Testament texts to generate choreographies from the metre of the words.

APPROPRIATING AUSTRALIAN DANCES INTO SACRED DANCE, by Doug Adams, 1987, *$3 plus $1 for postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.* Here are more than a dozen ways to dance hymns and carols using the vital dances from Australia (dances that came to Australia from Greece, Ireland, Scotland, and elsewhere). During Doug Adams' teaching in Sydney, the Australians worked out these ways to use folk dances to dance *Joy to the World, Silent Night, Go Tell it On the Mountain, He's Got the Whole World in His Hands, Rock My Soul, Alleluia, Jesus Loves Me, Bind Us Together, Rejoice in the Lord Always,* and more.

STYLE AND CONTENT IN CHRISTIAN ART, by Jane Dillenberger, 1986 edition, *240 pages, $17.95 plus $1 for postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.* This book is intended for those who want an orientation to a particular area of the history of art — works of art relating to the Christian heritage. Thus the objective is necessarily twofold: to acquaint the reader with a way of seeing masterpieces of art and of understanding their style, and to bring to bear upon these works of art the biblical and apocryphal materials which relate to their interpretation, and thus make their content understandable. The works of art discussed are all acknowledged masterpieces, chosen with what may seem a simple conviction — that only great art can be great religious art.

ART, CREATIVITY, AND THE SACRED, An Anthology in Religion and Art, Edited by Diane Apostolos-Cappadona, *$15.95 plus $1 for postage/handling to The Sharing Company, P.O. Box 224, Austin, Texas 78768-2224.* This publication covers artists and the spiritual dimensions, art historians and the religious in art, historians of religion and art in religious traditions, philosophers and theologians and reflections on art, and religion and art as an interdisciplinary vision.

REDEMPTIVE DANCING: PRAYER DANCE AND CONGREGATIONAL DANCE IN THE LIFE OF THE CONTEMPORARY CHURCH, by Janet Skidmore, 1987, *20 pages ISBN 0-941500-46-2. Send $2.50 per copy & $1.00 for postage to The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.*

Janet Skidmore stretches our vision to sense the wider variety of gifts that prayer dance and congregational dance are contributing to church life. And such vision helps us sense how we may give wider service through dance.

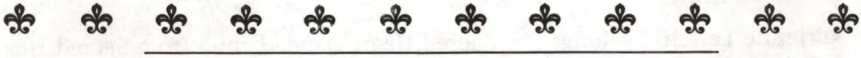
Her emphasis on participing rather than on performing opens possibilities for

many more people to dance with prayer groups, with the worshiping congregations, with children and youth, with counseling groups, and for many purposes. She describes how such dancing may lead to ecstasy, or identification with a culture or a history, or unification within self or a group, or expression of incarnational theology.

Cultivating a wider participation in dancing generates wider appreciation of a dance done by a performing group in worship; for as a person discovers how her or his own dancing effects a wholeness of mind and body and the expression of incarnation (as Word becomes flesh) and a wholeness in a group, then she or he appreciates the communication of dance groups in worship.

This volume details how dance helps churches become the Body of Christ and understand, as well as affirm, an incarnational theology. Janet Skidmore helps each of us understand how we may dance in more places than we have yet envisioned.

by Doug Adams, Christianity and the Arts, Pacific School of Religion.



Worshipping As One Body

by Donna Hollis
Regional Director, Arkansas

The Lord calls us to worship Him with our whole being. He delights in all His people and wants us to be full of joyful praise. We are all one body, one people in the Lord and we know this by faith, but that inward and invisible reality needs to be outwardly and visibly signed. Let us invite one another to join in the celebration by uniting our hearts, minds, spirits, voices and bodies in praise to the Lord.

As dancers we need to lead the congregation in that joyful worship experience, allowing the release of the Holy Spirit in our own worship so others will be free to share in that. You can share simple hand gestures and movements in chorus of dances, psalm responses, etc. that will draw them into the freedom of worship. Let us include them in our dances so they don't just merely become spectators but worshipers actively participating!

In our worship songs during worship services let us teach some prayful gestures in order to bring them into a more vivid response!

Can we as leaders in that worship allow God to interrupt our comfortable structured lives so we can be wrapped up in the Spirit? Can we allow God to be God, not boxed into our perceptions, ideals and traditions? Let us give God's Spirit room in our planned liturgies/worship services — not box Him into a system or limit Him. Be open so He can move fully through you to others.

Choose to be power-filled so God's presence may flow through and reach others. Be His image in your dances and help draw others into that same image.

We are all one, united in Him. Praise His name in the dance together with those around you!

Sacred Dance Activity

ARKANSAS

Donna Hollis, Eureka Springs: Danced in Concert with John Michael Talbot last fall in Dallas, Houston, Philadelphia, Washington D.C., and Long Island. Workshops were held in conjunction with the concerts in most cities.

AUSTRALIA

Gill Clampett, Anglican Parish of Coromandel Valley: A colourful dance expressing the joy of Easter comes to be expected of a worship-based dance group; however, this year we felt led to explore the realization that only through experiencing repentance and Jesus' forgiveness can we come to know the joy of the risen Lord. Our dance was *Kyrie Eleison* (Lord have mercy). We used it in three different churches on Palm Sunday. On Monday we had bruised knees and clean hearts.

Adrienne Leitch, Geelong: The Sacred Heart Dance Group from Sacred Heart College in Geelong, which is led by Adrienne Leitch, toured to Sydney where for a week they presented a programme of sacred dance for High School and various adult groups. One particular dance that caught people's attention was a powerful dramatic presentation of a dance on peace for this year's International Year of Peace. No music was used, just the reading of the poem: *The Subject is Colour:*

The black man.
When I'm born, I'm black,
When I grow up, I'm black,
When I get sick, I'm black,
When I go into the sun, I'm black,
When I die, I'm black . . . .
And you, white man
When you are born you are pink,
When you grow up you are white,
When you get sick you are green,
When you go out in the, sun, you turn red,
When you get cold you go blue,
When you die you go purple . . .
And you call us coloured!!??

CALIFORNIA

Margaret Taylor Doane, Fresno: Oct. 14: conducted program for women of the First Presbyterian Church on Worship and Symbolic Movement; Dec. 1: led an intergenerational group of thirty dancing Christmas carols in a one hour session at First Congregational Church; Dec. 16: presented a program of Christmas carols in which Jere Pedrazzi and Margaret danced five carols for the women of First Congregational Church.

Alleluia Dancers, **Stella Marsuda** and **Joy Sanders,** Moorpark: Three hour workshops were held on Oct. 18, Nov. 22 and Jan.10 at Moorpark College. Joy Sanders teaches a dance class integrating body, mind and spirit in Agoura on Monday nights. Stella reports the third annual fund-raising luncheon was held November 7 at Mercury Savings, Westlake Village.

CANADA

Gayda Errett, Regional Director, Calgary: Oct., Red Deer, Alberta, Gayda Errett gave a workshop at Gaetz Memorial United Church to a dozen people from various local churches. One participant noted: "It's been really great. I've used parts of my body I hadn't thought of as a worship tool . . . But I never knew how to move to spiritual music . . . "

Anna Douthwright, London, Ontario: The sacred dance group in London is growing in numbers, commitment, and fellowship. We have danced at the Cathedral (Roman Catholic) and will be dancing at St. Peter's Seminary and at St. Joseph's Motherhouse in London. I am presently doing an independent study on liturgical dance through the University of Western Ontario.

COLORADO

Ann Blessin, Denver: *Succoth Festival* was held November 15 sponsord by the Rocky Mtn. Chapter for members and their families with dinner and a program of dance. The chapter has also agreed to host and chair **FESTIVAL' 88,** the 30th Anniversary.

FLORIDA

Jo Petteway, Altamonte Springs: The second Sacred Dance Christmas Service was held Dec.7 at the Broadway United Methodist Church, "Dancing is a prayer of which each lovely movement is a word." The dance groups participating: Aloma UMC, Leslie Trickel, director; Broadway UMC **Pat Moses,** director; BBYC Carol Dancers; Enterprise Methodist, Denise Grassi, director; Kissimmee First UMC, **Marlene Anderson,** director; Orlando First UMC, **Jo Petteway;** director; St. Richards Episcopal, **Marsha Montgomery,** director; Sanlando UMC, **Connie Patterson** and Joyce McDonald, directors.

INDIANA

Ann Harmeson Hardacre, Indianapolis: 'tis the season when Christians everywhere seem to gather to celebrate the birth of Jesus and in our area three liturgical groups have been quite busy in celebrations in many different churches-thus we are reaching many denominations. Sometimes we do an entire service; other times, only one or two numbers. Dec. 14 two danced: *What Child is This* and *Song of Mary* by Buryl Red based on Luke 1:46-50. I recently danced to *When I Survey the Wondrous Cross* using a special arrangement by Bob Kauflin. Five girls danced a *Call to Advent* carrying candles and lighting the side aisle candles as they danced. In the semi-dark sanctuary, it was dramatic.

KENTUCKY

Fran Delaney and **Lisette Markham,** Louisville: **Sally Rothenburger** continues working with the groups at Epiphany Church. **Peggy Hester** is working with

her group at the Crescent Hill Baptist Church. The group is called Chime; they took a program to Knoxville, Tennessee in October. Fran presented three workshop sessions in October for the Regional Catholic Youth Congress. Father Jim DeManuelle choreographed the final liturgy of the Congress.

MISSISSIPPI

Sylvia Farris, Merdian: Presented *Allelu, 23rd Psalm, Oh Let Us Praise the Lord* and *The Lord's Prayer* for the Retired Teachers of Meredian. The Alba Dance Ensemble danced the post Communion anthem *Singing Alleluia* at St. Paul's Episcopal Church. In Vicksburg Sylvia directed and danced with a group of young people at Crawford St. United Methodist Church evening services: *Sing Alleluia, St. Francis Peace Prayer.* They closed the service with the group leading the congregation in movement to the Benediction *With Your Blessing.* At Enterprise in St. Mary's Episcopal Church, the Alba Dance Ensemble participated in worship for the sermon and *This Do In Remembrance of Me.* In Meridian Sylvia presented the annual Easter Program with *Mary's Song,* Jesus carrying the cross, and closed with 24 dancing *Christ the Lord Is Risen Today.*

NEW MEXICO

Keri Sutter, Albuquerque: Eighteen attended a workshop sponsored by local members of the SDG on November 1, 1986 The workshop began with a panel discussion on "Why not dance in church?" Local clergy spoke on the importance of dance as part of worship. One took the part of "devil's advocate", speaking on the need for careful scholarship, the unresolved issues of sexuality and spirit vs. flesh, the need for a unique vocabulary for sacred dance, and the need for much more sacred dance in order not to jar the congregation simply because dance is a new addition to that particular service. The discussion was followed by a workshop on congregational dance led by **Keri Sutter.**

Sharon Prewitt, Albuquerque: Oct: St. Andrew Church observed the month of Peace and Justice using the Shaker dance by the Dance Choir. Dec. 14: The St. Andrew's Choir danced *Sounds of Eucharist.* **Sharon Prewitt** taught at two dance workshops during the winter *Dance in the Worship Setting.* One dance called *Dance of Madres* was introduced at the youth conference:

The Dance of the Madres

This is an expression, in movement, of the pain and the protest of the **Madres,** the mothers of the "disappeared" in El Salvador. The mothers appear on the plaza, don black skirts and white shawls, and stand in silence. Their very presence is a poignant and passionate protest to all who pass by of their agony over the loss of children and husbands. "Disappeared" people are those who have been murdered by Death Squads, or taken to clandestine prisons with no word of their whereabouts to families. The black skirts of the madres symbolize their pain and sorrow; the white shawls indicate a faint and flickering hope. While the music seems incongruous as a counterpoint to the tragic movement, it is authentic on two levels. Its style can represent the unconcern which most North Americans have

for Central America. It also is the actual sound of El Salvador today, where any original Salvadoran music is banned as revolutionary. Consequently, the music one hears everywhere is the sound of our own big bands of the 1950's.

NEW YORK

Rev. Nancy Roth, Scarsdale: Yoga at Noon, Tai Chi at Noon and Body-Awareness and Meditation are held at Trinity Church, Wall St.'s Parish Center. Both Lee Brunner and Nancy Roth explore the integration of dance and prayer.

Carla DeSola, New York: (from *Cathedral):* There's a sense of warmth, protection, to working here in the crypt. In meditation and prayer there's a lot of quiet energy. But hours of work, hours of conception, are only the background to what we're doing. A liturgical dance company is hopefully concerned not only with expressing a religious subject matter, but also with the spirituality of movement itself. We give workshops with congregations, whether they are Catholic, Protestant or Jewish. We improvise and share space, perhaps new hope, as we experience the power of healing. As I've said before, "Dance is a channel for the spirit to enter . . . and create anew hearts of flesh, not stone."

NORTH CAROLINA

Vira Klawe, Hendersonville Area, N. C.: For the first time, I believe, Church Women United for its World Community Day, November 7, had sacred dance on its agenda. Living in New York I often danced for that large group, but the Service of Devotions for the day always reached out to other cultures and religions. One year it was written by a lady of India, another year someone in Japan or Africa, but usually of the Christian faith. Here in the Bible Belt it falls strangely on my ears to hear that CWU has not heard of any interest in dance in other cultures, but that a nun was asked to write a song and set "choreography" to an uncommon version of *I Lift Mine Eyes.* It provides a wedge in the door of Southern CWU meetings hitherto closed to dance, and provides contact with many denominations. I am also just now forming the nucleus of a group to replace my Huntington Dancers of Faith from New York.

OKLAHOMA

Millie Slier, Tulsa: **Joella Chew** and Rev. Christa Dixon held a 2-day workshop for a Presbyterian Women's Retreat in Sept. Entitled "All God's Children Got a Gift," they explored responses to God in word, music and movement. In Oct. Joella led a Sacred Dance Workshop for Chapel Hill Methodist Church in Oklahoma City.

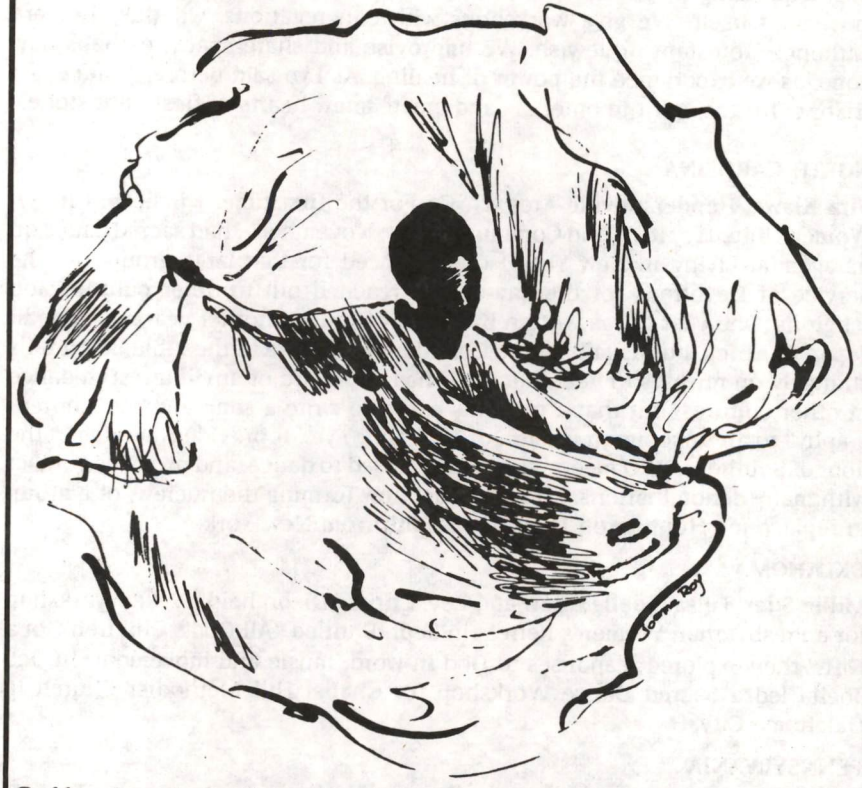
PENNSYLVANIA

Susan J. Block, Philadelphia: Nov. 30, St. Mark's Dance Choir danced in the Advent service at the Philadelphia Episcopal Church. Dec. 12, **Sr. Donna Hollis,** SDG member from Arkansas, danced at the John Michael Talbot concert at Villanova University. Dec. 21, St. Peter's Lutheran Church, 74th and Briar Rd., Philadelphia, danced the *Magnificat* at the 11 a.m. worship service.

Sacred Dance Guild

FESTIVAL 87

Dance for Social Change



God has showed you what is good and what does our God require of you, but to do justice, love mercy, and walk humbly with our God. Micah 6:8

June 24-28, 1987

SARAH LAWRENCE COLLEGE

Bronxville, New York (20 miles north of New York City)

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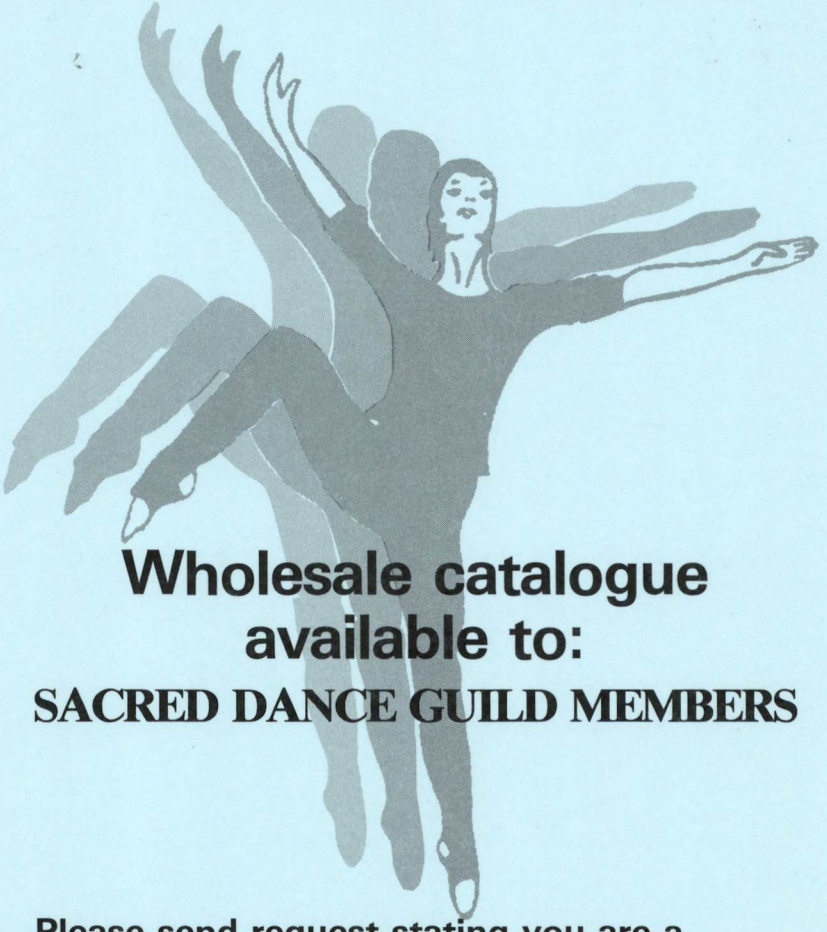
dancewear



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SACRED DANCE GUILD MEMBERS

Please send request stating you are a member of SDG to:

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Sacred Dance Guild
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